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論文

Creating a "Postmodern Literature in English" course for the new English Education Major in the Education Faculty

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新しい教育学部英語教育専攻に「ポストモダン英文学」クラスの創設

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1. Abstract

The traditional university English Literature curriculum focuses on the development of UK and US writing from the Old English Period of 600 to 800 C.E. to the Modern Period of 1901 to 1945. However, with the independence of former colonies, the development of unique national identities of commonwealth countries, and cultural globalization marked by the widespread adoption of the English language, contemporary English Literature has expanded to include postcolonial, post-imperial works in English from writers of diverse international backgrounds. It is likely that this trend will continue to expand and include a growing

number of non-UK, non-US authors, writing in English. This paper will explore the need for and structure of such a course in Postmodern Literature in English for the new English Education Major in the Education Faculty.

従来の大学の英文学カリキュラムは、600～800年の古期英語から1901～1945年の現代英・米文学作品へ至る進化に主眼を置く。しかしながら、相次ぐ植民地の独立や、英連邦国国家のユニークなナショナルアイデンティティそれに英語が広く取り入れられた文化のグローバル化などにより、コンテンポラリー英文学は多彩な国際的背景を持った作家たちのポストコロニアル、ポストインペリアルな作品をも含めた広がりをみせている。更に、この流れは英国人でも米国人でもない周辺の作家たちが次々と発表する英語で書かれた作品をも包有した幅広いものとなるであろう。この論文では、新設される教育学部英語教育専攻にポストモダン英文学クラスの必要性を論じその体系化をはかるものである。

2. The three-faceted impetus for this paper

Here in Japan, many Japanese English teachers who are now in their late 40s (or older) majored in English or American Literature when they were in a university, some 25 years ago. However, in the classroom they are usually called upon to teach English language (not literature). This has led to some criticism of the training of these instructors as to whether it has prepared them to successfully teach English as a communicative tool, in accordance with the Ministry of Education, Culture, Sports, Science and Technology's (MEXT) 2003 guidelines: "For children living in the 21st century, it is essential for them to acquire communication abilities in English as a common

international language." (MEXT Action Plan to Cultivate "Japanese with English Abilities," 2003, page i)

The proper role of English and American Literature studies in English teacher training became a very concrete concern when Hakuoh University's Education Faculty decided to offer an English Education Major from April of 2007 to train Japanese students to become elementary and secondary school English teachers in the future. The new curriculum will stress Reading and Vocabulary Building as a key skill and will also include three courses in English and American Literature. This paper deals with the third course tentatively called, "Postmodern Literature in English."

The second mainspring for this paper came from the often acrimonious debate that has raged across Western, especially American, university literature faculties from more than a decade ago about which less well-known books to include in an expanded and refocused curriculum, and which of the traditional "classics" should be dropped to make room for the new works. The preponderance of white, middle-class, male authors in the established literary canon brought sharp attacks from feminists and proponents of underrepresented racial and social subgroups. Although the discussion about which works to include is far from over, already women and minority authors have made significant inroads into the formally exclusive list of works once considered representative of English and American Literature. The official stance has been further broadened to now include English writing from Canada, Australia, New Zealand, Africa, and the Caribbean.

Such a change was long overdue, as — out of the ashes of the Second World War — a plethora of countries declared independence from the British Empire (and the Philippines from the United States). In

addition to great political, financial, and ethnic challenges, these postcolonial nations faced a linguistic dilemma as the upper classes had readily adopted English, especially written English, as the preferred form of communication. However, each new state was looking for pre-imperial foundations to base their country's self-image upon. This initially led to some rejection of English and literary works written in that language, but the language pendulum seems to be swinging back in favor of English, especially since the beginning of the 21st century. Now, of course, these nations are beginning to come into their own with their various linguistic amalgams often still including English.

The final stimulus for this paper comes from the fact that about 35% "of our Earth's population currently uses English to communicate, and the number of English users is expanding exponentially." (Miller, the Hakuoh University Journal, vol. 15, no. 2, 2001, page 203) Last year, *Newsweek* magazine predicted that by 2015 "2 billion people will be studying English and about half the world—some 3 billion people—will speak it, according to a recent report from the British Council.... Linguistically speaking, it's a whole new world. Non-native speakers of English now outnumber native speakers 3 to 1, according to English-language expert David Crystal." (*Newsweek*, international edition, March 7, 2005, pages 41-42) The already huge and further expanding numbers of people who use English as their second or third language makes it much more likely that present and future Hakuoh University graduates will communicate in English with non-native speakers than with native-speakers. This is actually quite positive as it will give neither side a linguistic advantage. However, if our Japanese graduates are only familiar with the Anglo-American language and literary traditions, they will be at a disadvantage.

Furthermore, not only is an estimated 80% of all electronic data written in English and the overwhelming majority of scientific and technical research published in English, but all international air and sea communication uses English and many movies, TV programs, and music products are initially recorded in English. The ubiquitousness of English has skillfully dovetailed with capitalist globalization to create a communication business juggernaut that most people (like Brazilian-born Frenchman, Carlos Ghosn, CEO of Renault and Nissan) willingly embrace. Thus English is widely accepted around the world as the best way to communicate with as many people as possible in a comparatively "politically neutral" medium.

Our world is evolving so rapidly technologically, economically, and politically that some of the older guideposts are no longer relevant and new educational approaches need to be embraced. This is especially true regarding the acquisition and dissemination of information. In such an increasingly borderless communicative environment, what type of contemporary literature program would be of most benefit to future elementary and secondary Japanese English Teachers (JTEs) studying at Hakuoh University? However, before addressing this central question, it is necessary to reexamine the already mentioned criticism of (often older) teachers who were trained in UK and US Literature but are now in the classroom teaching English language.

3. Debunking the myth about literature training for English language teachers

As a pragmatist, I certainly understand the distinction critics raise between English as it is often used in literature (from *Beowulf* to

Virginia Woolf) and the English encountered on TOEIC exams and in everyday business email. There is a significant difference. Most Old and Middle English works (including Chaucer) are unreadable to untrained native-speakers of English (as are the original *Genji monogatari* and the *joruri* plays of Chikamatsu Monzaemon to modern Japanese). However, as language is based on an accumulated, shared culture that places special priority on certain values such as: courage (*Beowulf*), gender equality (Virginia Woolf), impermanence (*Genji*), and duty vs. obligation (Chikamatsu), the lack of an appropriate narrative or cultural frame of reference into which students can put such concepts significantly hampers the linguistic understanding of the work being read (and the language being used to explain such concepts). In short, merely "understanding" all of the words in a poem or piece of prose writing does not "automatically" lead the reader to the emotional and philosophical intent of the author. And, some cultural background is often important for success in even the most mundane of communication tasks.

Therefore, an overview of the major thematic concerns of UK and US Literature will help English language learners and future teachers to understand the background as to how (and why) the language is used as it is. There is however, the danger of literature teachers concentrating too much on one work (e.g. *Moby Dick*) or one historic period (e.g. the Romantic Movement). In this case, students learn a great deal about a small segment of the sweep and flow of English and American Literature, but they fail to grasp the whole picture and how the various movements and ideas influenced each other.

Another frequent failing of university literature programs is the over insistence on (often boring) classroom lectures reducing the students'

role to that of passive "recorders" who amass piles of information (on, for example, the Transcendentalists' interest in Hindu and Buddhist cosmology). However, the retention level of such passively received information is very low. To avoid these pitfalls, an educationally, linguistically, and motivationally better option would be to have the students read as many as possible of the 700 graded readers that are now in the main Hakuoh library, outside of class, and then spend valuable class time explaining their respective stories (in English, of course) or discussing the various points of view presented in the stories (for example either, *The Great Gatsby* or *The Picture of Dorian Gray*— both are intermediate level graded readers with a limited 1,600 word vocabulary in a shorter, much more accessible format).

4. The roles of literature in Hakuoh's English Education teacher training

One of the ways by which we hope to elevate the English vocabulary and cultural understanding level of English Education majors is by having future teachers studying at Hakuoh read larger amounts of English excerpts rather than requiring them to tackle lengthy original works in all their complexity, as this often results in the students overly relying on the readily available Japanese translations. Shorter original works, the kind often used in literature anthologies and textbooks for native-speakers are clearly more accessable than daunting Victorian novels. Students will benefit more from reading a single chapter or an extended passage from *Moby Dick, The Scarlet Letter,* or *The Adventures of Tom Sawyer* than reading *The Red Badge of Courage* (a quite short and comparatively straightforward work) in its entirety.

If the literature teachers in the English Education Major can focus on creatively structuring the classes to maximize the amount of time the learners use English to explain, discuss, or write about the works taught, the learners' understanding of the literature of the period studied, their retention of this knowledge, and their ability to use English for communicative purposes will improve together, each reinforcing the other. If, however, this is not achieved, we will be open to valid criticism from under-45 year old JTEs that what is being taught is an abstract body of esoteric knowledge that has little relevancy to the students' futures as classroom English teachers. But, with proper prior planning we can teach literature creatively.

We also need to be especially diligent in our efforts to conduct the classes in English, as much as possible. If we do this, there will be a number of obvious benefits for our future language teachers. They will be forced to hone their English decoding skills and constantly expand their vocabulary. The language mastered in such an authentic situation is far more likely to be retained than that acquired by rote memory with little or no real-life experience to solidify it in the learners' brains.

5. Non-native and native English Education literature class teachers

If, as has been suggested above, the English Education Major literature classes are dynamic, interactive, integrated (i.e. requiring the use of more than one English skill), and involve active participation on the part of the learners, there will an appreciable rise in student English ability (readily measurable on standard tests like TOEFL, the new version of which is specifically designed to measure integrated

skills). Even more important, is the opportunity for the students to experience first-hand how a teacher (like themselves in the future) can successfully structure a class mostly in English in compliance with the MEXT 2003 "Goals to be achieved in 2008....Majority of English classes in English" (MEXT Action Plan to Cultivate "Japanese with English Abilities," 2003, page 22)

In this regard, although the three full-time native-speaker teachers in the English Education Major are unquestionably valuable, for the students the four full-time Japanese professors (two of whom are women) are even more important because they represent role-models with whom the future teachers can readily identify. Thus the ability of Hakuoh's non-native speaker instructors to conduct literature (and other) English Education Major classes mostly in the target language will actively inspire our students to want to do the same and become an important source of motivation for each of them to acquire the requisite English language ability to do so. The instructors assigned to teach the three literature classes are two non-native speakers (one female and the other male) for the initial two classes, and a male native-speaker for the third class. This is, I believe, ideal, as it will expose the students to a wide variety of teaching styles and interests, as well as excellent JTE role-models.

Although the two male and one female full-time English Education Major native-speaker teachers are unable to act as linguistic role-models for the students, we have the equally important function of alleviating any residual anxiety our students encounter in communicating in less formal situations with English native-speakers. Although the three literature, and almost all other English Education Major, courses will be taught by individual instructors, the reality of current English instruction

in Japanese elementary, junior high, and senior high schools — especially in so-called "oral communication" classes — is that there are two instructors in the classroom at the same time. In addition to the JTE (usually the homeroom teacher for elementary school classes), there is a native-speaker Assistant Language Teacher (ALT) who helps the JTE with English activities. These ALTs are usually young, often right out of the university, and do not as a rule have extensive teacher training. Many of these ALTs come on the Japan Exchange and Teaching (JET) Program, initiated in 1987.

> "In 1989 there were about 800 assistant language teachers here, and most Japanese teachers had 'little opportunity to train with ALTs in teaching'....Now, the country hosts about 5,600 JET participants and 3,000 non-JETs, enabling more Japanese teachers to become familiar with teaching with a native speaker and making the most of their skills." (*The Daily Yomiuri,* April 28, 2005, page 27)

For the past 26 years, I have assisted MEXT in training secondary (and quite recently) elementary school English teachers, usually in the summer months. Two or more decades ago, it was usual to find a percentage (between 5% and 15%) of English teachers at such seminars, often grey-haired older individuals, who were unable to conduct a simple English conversation about the weather or life in their prefecture. (However, these same individuals could read complex English textual material rather well.) Fortunately, that is no longer the case, and I believe that the increasing presence of ALTs is, in large part, responsible for this improvement. The essence of English language education, as I mentioned when I gave *The Daily Yomiuri* interview

cited above, has "shifted from deciphering foreign script to gathering information that we can utilize as a tool to interact with others."

One of the major elements of an elementary or secondary JTEs daily life at school involves effectively communicating with his or her ALT, as team-taught classes require considerable prior planning and subsequent evaluation, in addition to all the actual in class team-teaching activities. Furthermore, as most ALTs have little knowledge of Japanese culture or language (and receive very limited orientation before departing for the various prefectures around the country), it often falls to the youngest JTE to help a new ALT understand what he or she is expected to do, as well as explaining how and why Japan operates as it does. This requires many hours of verbal communication in English and is very different from using a dictionary to work out an obscure passage in Thomas Hardy.

Principals and Assistant Principals realize this and are much more inclined to hire prospective JTEs on the basis of their respective TOEFL, *Eiken,* or TOEIC exam scores — which measure actual communicative ability — than merely on the prestige of the university that the young teacher has graduated from. MEXT has already set recommended guidelines for English teacher achievement on these respective standardized tests. And, as briefly alluded to earlier, from September of 2005, the New Generation TOEFL examination has been testing all four skill-areas of English and has become increasingly integrated. For example,

> "test takers will listen to a conversation and speak about what they have heard, or read a passage, or they'll listen to a part of a college-level lecture, and then write about what they have heard. This

integrated approach reflects English in everyday university settings around the world." (ETS News, 2004, page 2)

It is therefore, very important for the English Education Major students to make as much use as possible of their interaction with native-speakers at Hakuoh (both teachers and exchange students in Hakuoh's English Lounge, etc.,) as a means of scoring well on these examinations, which will affect their future employment opportunities so much.

6. A Postmodern Literature in English course for English Education Majors

As our central concern is for the specific needs of the English Education students, it is imperative for us to work within the present and predicable future realities of becoming elementary or secondary English teachers in Japan. And here, English education is viewed as a key component of broader internationalization. In fact, the 8,600 ALTs currently teaching in Japan work under the joint sponsorship of the Ministry of Foreign Affairs, Ministry of Public Management, Home Affairs, Posts and Telecommunications, and MEXT through CLAIR (the Council of Local Authorities for International Relations) that not only recruit, train, and dispatch ALTs to locations around the country, but also use these ALTs to "internationalize" the various (often remote) regions. Also, Japanese students hoping to become English teachers take courses in Intercultural Understanding as part of their curriculum, as considerable knowledge of our world and the people who inhabit it is expected of English teachers.

Today's world is infinitely more complex than either that of the early Meiji or post-World War II periods, when Japan could conveniently look to the technologically advanced West as the source of information for adaptive emulation. Asia now, especially as China and India grow into economic behemoths, is the chief focal point of world attention and business competition. Elementary and secondary education has to equip graduates with the requisite skills to successfully function in this world. Therefore, teachers need to look at the future as well as the past to help their students understand how the (English using) world has changed and is most likely to change further. And, English is already the chief communication tool linking all of Asia together, as well as linking Japan with North America, Western Europe, South America, and Africa.

Therefore, the Hakuoh University English Education Major literature courses must do two things: (1) Provide a cultural background for the development of English speaking societies through a traditional Survey of UK and US Literature (in two courses), and (2) Acquaint students with the wealth of contemporary literature being written in English around the world, especially in Asia and Africa, since the end of the Second World War (in a third course). This third course would utilize various examples of postcolonial literature to familiarize students with the very different post-imperial, post-Cold War, technologically developing world that they now inhabit. This, in turn, will help the Japanese English teachers, and by extension their future students, deal with, for example, Pakistanis, Peruvians, Sudanese, Swedes, New Zealanders, Nepali, and Nigerians, with much greater confidence, understanding, and appreciation.

This course in Postmodern Literature in English will chiefly use

shorter pieces by authors like: Wole Soyinka, Margaret Atwood, V.S. Naipaul, Bessie Head, Derek Walcott, Chinua Achebe, Salman Rushdie, Doris Lessing, Peter Carey, Michael Ondaatje, David Leo, R.K. Narayan, J.M. Coetzee, Nadime Gordimer, Anita Desai, and Kazuo Ishigoro (born a Japanese but raised in Britain) most of whom are alive and still writing today. (All works introduced will originally have been written in English.) The major learner objectives of the semester course will be to:

(1) read and demonstrate an appreciation for contemporary literature,
(2) demonstrate the ability to understand and use an expanded English vocabulary,
(3) demonstrate an increasing development of critical thinking and reading strategies, and
(4) be able to explain (orally and in writing) about contemporary English literature.

7. Chaos and Harold Bloom's 1995 "An Elegy for the Canon"

Of course, not everyone agrees that lesser-known non-traditional works should be included in the revered canon of English and American Literature, especially at the expense of authors long taught to undergraduates. And, in the interest of presenting both sides of the dispute, I would like to discuss the major ideas from (Sterling Professor of Humanities at Yale University,) Harold Bloom's monumental tome *The Western Canon,* in which he passionately and provocatively defends his choice of "twenty-six writers from among the many hundreds in what once was considered to be the Western Canon." (Bloom, *The*

Western Canon, 1995, page 1) These 26 writers are subdivided into The Aristocratic Age, The Democratic Age, and The Chaotic Age, and include 13 non-English writers in translation, from Dante to Proust, which are beyond the scope of this paper.

Bloom's chief concerns are about the sublime quality of the works taught and the interaction or "conflict between past genius and present aspiration, in which the prize is literary survival or canonical inclusion." (Bloom, *The Western Canon,* 1995, pages 9-10) He quickly moves into the fray about enlarging the canon, which he strongly opposes, to include works by underrepresented multicultural writers.

> "I am not concerned, as this book repeatedly makes clear, with the current debate between the right-wing defenders of the Canon, who wish to preserve it for its supposed (and nonexistent) moral values, and the academic-journalistic network I have dubbed the School of Resentment, who wish to overthrow the Canon in order to advance their supposed (and nonexistent) programs for social change." (Bloom, *The Western Canon,* 1995, page 4)

Then, Bloom points out that although the Canon from the mid-18th century originally "meant the choice of books in our teaching institutions, and despite the recent politics of multiculturalism, the Canon's true question remains: What shall the individual who still desires to read attempt to read, this late in history?...And, that reading the best writers...is not going to make us better citizens." (Bloom, *The Western Canon,* 1995, pages 15-16) On the contrary, he feels reading great literature is an isolated individual act that occurs on a profoundly personal rather than societal plane.

> "The West's greatest writers are subversive of all values, both ours and their own.... (Whereas) to read in the service of an ideology is not, in my judgment, to read at all....All the Western Canon can bring one is the proper use of one's own solitude, that solitude whose final form is one's confrontation with one's own mortality." (Bloom, *The Western Canon,* 1995, pages 29-30)

Thus although the writers are predominately white, European males the "Canon, far from being the servant of the dominant social class, is the minister of death." (Bloom, *The Western Canon,* 1995, page 32) If the Canon is watered-down in the name of social justice, Bloom argues, the aesthetic standards of quality will be sacrificed to political ideals. And, in a furious broadside directed and the New Historicists Bloom thunders:

> "Shakespeare for hundreds of millions who were not white Europeans is a signifier of their own pathos, their own sense of identity with the characters that Shakespeare fleshed out by his language. From them his universality is not historical but fundamental; he puts their lives upon his stage. In his characters they behold and confront their own anguish and their own fantasies." (Bloom, *The Western Canon,* 1995, pages 38-39)

Professor Bloom sadly envisions a time when "literature departments shrink to the dimensions of our current Classics departments, ceding their grosser functions to the legions of Cultural Studies.... (So) we need to teach more selectively, searching for the few who have the capacity

to become highly individual readers and writers." (Bloom, The Western Canon, page 17)

8. A pragmatic (personal) reflection on Professor Bloom's literary "dark vision"

For just over 20 years, I was an elementary and secondary English teacher (later counselor and administrator) at an international school in Yokohama, founded in 1901. Although the ethnicity of the student body was mixed, many were Asian and few had English as their mother tongue, but most went on to English universities in the US, UK, Australia, or to either of the two Japanese institutions (Sophia University and International Christian University) where courses are taught in English.

We English teachers felt, not unlike Professor Bloom, that it was essential for our high school graduates to have read Shakespeare's major plays. So, in grade eight students studied *Romeo and Juliet,* in grade nine — *The Merchant of Venice,* in grade ten — *Julius Caesar,* in grade eleven — *Macbeth,* and *Hamlet* in grade 12. Noble though our attempts were, for various reasons, the school closed in 2000.

Had the schools' literature program stressed a higher volume of reading, of less challenging material, rather than a "one-size-fits-all" approach, a few of our most able students may have had a more difficult time entering Harvard, Yale, and Stanford, but more of the students' actual societal linguistic needs would have been better served. Instead of looking back (like Professor Bloom) to a idealized age when everyone read Shakespeare, Milton, and Joyce, we should have looked at what our graduates' actual English language needs were and tailored the literature

program to help meet these needs. (Ironically, I recently learned from several of the American exchange students currently studying at Hakuoh that extended, in depth study of Shakespeare is very rare today in US secondary schools.)

Even in the six short years since 2000, the use of English and the writing of literature in English around the world has undergone an amazing metamorphosis, with every indication of more explosive growth to come. Therefore, for incoming Hakuoh English Education majors, I am confident that the literature (and, more importantly, the Reading and Vocabulary Building) courses will emphasize reading a large volume of works from a variety of writers whose backgrounds reflect both the historic development of UK and US Literature and the changing world of Postmodern Literature in English.

In a sense, Professor Bloom's aesthetic view of great literature helping each of us deal with the "slings and arrows of outrageous fortune" and my pragmatic desire to use extensive reading of less challenging material to buttress our students' overall language abilities are not mutually exclusive. The third stated goal of the new English Education Major, after (1) to "achieve a high enough level of communicative English ability...to teach mostly (or entirely) in English" and (2) to "master the knowledge and teaching skills required to earn a teacher's license," is (3) to "obtain the needed abilities and prerequisites to continue their education abroad for shorter periods as undergraduates, or after graduation in graduate school (in Japan or abroad), if so desired." Thus a Hakuoh English Education major could, by dint of Hakuoh's extensive literature reading program become so proficient in the language that he or she goes on to study literature at Yale University under Professor Bloom himself.

9. A sample Postmodern Literature in English series of lessons on an African story

Rather than choose a black African writer (e.g. Chinua Achebe or Wa Thiong'o Ngugi) for the introductory story to the African section, a woman born of British parents in present-day Iran and growing up in Rhodesia (present-day Zimbabwe), was selected. She, Doris Lessing, poignantly bridges the colonial divide that still scars both blacks and whites. However, her insightful characterization of authentic people, of different ethnic groups, in contrast to those leading compartmentalized lives, opens the door to healing. Her 1964 story, *No Witchcraft for Sale* deals with the bond between a blond boy, Teddy, and his parents' old African cook, Gideon. When the boy is in danger of losing his eyesight, Gideon races into the jungle and finds a root that saves the boy from blindness. The local government learns of the incident and Teddy's parents urge Gideon to reveal the medical root to a local scientist, but the cook doggedly refuses. For a time, Teddy's parents and Gideon grow distant, but they are finally reconciled despite Gideon's continued refusal to identify the miraculous secret herb.

Before assigning the students Lessing's five-page short story to read for homework, the instructor would briefly introduce the concepts of trust between people, problems of racial and social inequality, and how relationships change over time. The students would be asked to keep these in mind as they read the work. To truly understand ethnic characters' motivation and actions, student readers have to realize that other cultural groups may think and act in ways that are different from their own group. (Beach and Finders, *English Journal,* 1999, pages 82-83) It should also be pointed out to the students that each reader is

also a meaning maker, as he or she tries to make sense of the work with characters living in a very different world from his or her own. (Beach, *Theory Into Practice,* 1998, page 178)

After completing the reading of the story at home the students would form small classroom groups of three to five individuals. Some would discuss what the chief strengths and weaknesses of each of the four major characters were. At the same time, other groups would chart how Teddy and Gideon's relationship and Gideon and Teddy's parents' relationship changed over the years. Still other groups would discuss evidence of racial and social differences among the characters, why Gideon's laughter at the end is only "polite," and other confusing points.

After talking together for about ten minutes, all the groups would orally present their conclusions to the class. Then the class would discuss the ideas presented by their classmates, as well as some of the story's themes such as the following:

(1) Why did Gideon refuse to show anyone the medical root?
(2) How did racial relations affect the relationship between Teddy and Gideon?
(3) Examples of how silence can be an effective communication method.
(4) Why was Gideon's past important in his decision to refuse to reveal the herb?
(5) How do the native and white cultures come into conflict in this case? and
(6) What might the title of the story signify?

Every effort during the teacher-directed discussions should be made to give each student a chance to speak up during the group presentations or in the subsequent open discussion. If any students seem reticent, the

teacher could encourage him or her by asking how he or she feels about what was just said, and why they feel that way. In this manner, students will come to expect to give their opinions on a range of topics. Ideally, students should "talk-back" to the multicultural literature they are being exposed to.

As a written homework assignment, students would be given the (all English *World Masterpieces,* Prentice-Hall prepared) Analyzing Literature Worksheet *Understanding Cultural Conflicts* on the author's feelings about "the racism she observed in Rhodesia, where she grew up....Yet, 'No Witchcraft for Sale' shows us how powerful and seemingly natural those customs are." (*World Masterpieces* teacher's annotated edition, Prentice-Hall, 1991, page 1681) The four content-based essay questions include the following two:

"How does Teddy first reveal what he has learned about racial attitudes?" and

"What does Gideon say to show his sense that the racial relations in his society are inevitable?"

Students would also be given the Language Worksheet *Understanding Abstract vs. Concrete Diction* which first explains about a writer's diction, or word choice, and then has the students "...write whether each of the following passages...uses primarily abstract or concrete diction. Then (it has the learners) write the words you used to decide." (*World Masterpieces* teacher's annotated edition, Prentice-Hall, 1991, page 1682) The shortest of the four sentences to analyze for diction is the following:

"Mrs. Farquar was fond of the old cook because of his love for the child."

The worksheet homework would be collected, corrected, graded, and

returned to the students the following week.

In a subsequent class, the students would complete the (all English) Grammar in Action Worksheet *Understanding Adverbs* based on the story. Students would initially identify adverbs and adverb phrases and also indicate which word these modify. Then, the students would for "each of the following sentences adapted from 'No Witchcraft for Sale,' write an appropriate adverb or adverb phrase of your own in the space provided." (*World Masterpieces* teacher's annotated edition, Prentice-Hall, 1991, page 1678) One of the seven example sentences is the following:

"She stood by the window, holding the terrified, sobbing little boy in her arms, and peering _____ into the bush."

The second exercise involves the Vocabulary Check Worksheet (including the following words: defiantly, perversely, municipality, and skeptical), which is also linked to the story. To save teacher correction time, this straightforward 'matching' and 'fill-in the blanks' worksheet would be checked by the students, in pairs, in class. However, the third Usage and Mechanics worksheet in which the students identify and correct a specific number of (spelling, punctuation, and usage) errors in a passage (cleverly printed in triple-space), will be collected after it is completed in class, with the earlier Grammar in Action one, to be checked and graded be the teacher. (As students receive more concrete written feedback on their errors they learn what the correct English forms are.)

As a final assignment, the class would research Zimbabwe land reform under President Robert Mugabe (in 1970 about 70% of all useful land was owned by 4,000 whites), including UK Prime Minister Tony Blair's 1997 unilateral turn-around on the "willing buyer, willing seller" policy, the subsequent famine, 600% inflation, and the forcing of white

owners off their land. Then, the class would rediscuss the issues of race and power inequities (e.g. Why do people fear and hate what is alien and different?) in light of these new findings. Possibly we could also make reference to Shimazaki Toson's 1906 novel *Broken Commandment (Hakai)*, which deals with the *burakumin* (an 'untouchable' class of Japanese, then known as the *eta*).

As mentioned in section three (*Debunking the myth about literature training for English language teachers*) above, Hakuoh's main library currently has 700 graded readers on a wide variety of subjects including UK and US literary classics retold in easier language. There are also six related titles (*Things Fall Apart* and *No Longer at Ease* by Chinua Achebe; *Cry, the Beloved Country* by Alan Paton; *When Rain Clouds Gather* by Bessie Head, *The Great Ponds* by Elechi Amadi; and *Weep Not, Child* by Wa Thiong'o Ngugi) which should be assigned for additional reading. In fact, in the African section it is planned to teach Bessie Head's four-page *Snapshots from a Wedding* as well as the five-page short story *Marriage is a Private Affair* by Nigerian Chinua Achebe, in addition to a brief excerpt from *Things Fall Apart,* his moving tale of the clash between modern urban life and more traditional African ways.

10. Conclusion

The contemporary and the historic are equally essential in educating students for the future, one without the other is unbalanced. Since 1945, our political, economic, technological, educational, and linguistic world has changed much and it will continue to change even more, even faster. Today, the English language is one of the key tools of education and

the historic UK and US Literature courses are important for students to understand the cultural background to English's development. The needed contemporary balance is provided by a Postmodern Literature in English course focusing on works from the postwar era. These authors, most still writing today, reflect current concerns and future trends in 2 1st century literature in English.

The native-speaker taught, Postmodern Literature in English course is designed to support English Education majors who are studying to become elementary and secondary school English teachers by providing much practice in reading a wide variety of contemporary works from many different backgrounds. Through the course, the students will:

(1) improve their skills in English reading,
(2) become better at interactive communicative English,
(3) develop a sensitivity to people of many other cultures, and
(4) learn about (and possibly even experience) literature aesthetically.

教育上、現代と歴史的過去は一様に等しく重要である。どちらが欠けてもバランスが悪い。1945年以降、政治、経済、テクノロジー、教育、言語など諸々の世界は大きく変わり、また今後更に速度を早めて変化していくであろう。今日、英語は教育の大事なツールであり、学生にとって英語の文化的背景を理解する上では歴史的視点に立った英・米文学クラスが重要となる。戦後の作品に焦点を当てたポストモダン英文学クラスでは、必要とされるコンテンポラリーなバランス感覚を養うことができる。戦後作品の作家たちのほとんどが現在も執筆活動を続けており、21世紀英文学で当面する問題や時代のトレンドを映し取っている。

ネイティブ教員によるポストモダン英文学クラスは、多彩な背景を持ち幅広くバラエティに富んだ現代の作品群を読むことを通して、小・中学校

の英語教師を目指す英語専攻の学生たちをサポートするようつくられている。クラスを通じて、学生たちは、

(1) 英語読解力がつく。

(2) 英語でインタラクティブなより良いコミュニケーションがとれるようになる。

(3) 文化の異なる人々に心配りができるようになる。

(4) 文学を知り更には芸術にふれて感動する。

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